





ANNI NØRSKOV MØRCH, CAND. MAG.
UDSTILLINGSKURATOR, MUSEET PÅ KOLDINGHUS

MAGTENS SMYKKER

ANNI NØRSKOV MØRCH, CAND. MAG.
CURATOR, HEAD OF EXHIBITIONS, MUSEET PÅ KOLDINGHUS

THE SPLENDOUR OF POWER

Magt udtrykker sig gennem smykker og har gjort det gennem århundreder. Derfor kan vi bruge smykker til at forstå magtens historie og i sidste ende styrke vores demokratiske samtale om, hvor magten er i dag, hvordan den udtrykker sig, og hvordan den kan forstås og påvirkes.

Power is expressed through jewellery and has done so throughout the centuries. As a result, we can understand the history of power via jewellery and strengthen our democratic dialogue on what power is today, how it expresses itself, and how it can be understood and influenced.

Højre hånd på stolen. Ryggen ret. Kronen perfekt balanceret. Perlekæderne draperet over korset tæt på hjertet. Står helt stille. Majestætisk.

Klik.

Fotografens apparat fastholder scenen for eftertiden. Det er år 1902, og en dansk prinsesse krones som dronning Alexandra af Storbritannien. Hendes fotograferede portræt er et velkomponeret budskab, hvor det tungeste magtsymbol ikke er den hovedhøje krone, de bugnende perlerækker, stablede diamant-dogcollars og den smykke- og blomsterbesatte kjole.

Det essentielle stykke magtkommunikation er korset, der titter frem under perlekæderne. Det er et Dagmarkors, som prinsessen fik i gave ved afrejsen fra sit hjemland til sit bryllup med tronfølgeren til det verdensomspændende britiske imperium. Midt i den overlæssede styling, insisterer det lille kors fra Danmark på, at storhed og magt ikke kun tilhører de store.

INTET ER TILFÆLDIGT, NÅR MAGTEN SMYKKER SIG

Med i bryllupsgaven fra Danmark til den kommende engelske dronning fulgte både noget nyt og noget gammelt, noget lånt og noget magisk. Det oprindelige korssmykke er hult og har tjent som et relikvieskrin. Det var dog tomt ved opgravningen af dronning Dagmars grav i 1683¹, men har formodentlig rummet en splint af Jesu kors.² Det samme hellige indhold skulle med i bryllupsgaven i 1863.³

Frederik 7. søgte i de kongelige samlinger efter det helligste af alle relikvier, et stykke af Jesu kors. Han fandt en splint i et gammelt relikvieskrin, og til at svøbe det, saksede han et stykke silke af puden under Knud

Right hand on the chair. Back straight. Crown balanced perfectly. Pearl necklace draped over the cross, close to the heart. Stand still. Majestic.

Click.

The photographic apparatus fixes the scene for posterity. The year is 1902 and a Danish princess is crowned as Queen Alexandra of Great Britain. Her photographed portrait is a well composed message, where the weightiest symbol of power is not the head-high crown, the bountiful string of pearls, the stacked diamond dog-collars or the dress adorned with jewellery and flowers.

The essential piece in the communication of power is the cross, peeping out from beneath the string of pearls. It is the Dagmar Cross, which the princess was given upon leaving her homeland to be married with the heir to the throne of the world-encompassing British Empire. In the midst of the over-decorated styling, the little cross from Denmark is insistent that grandeur and power do not merely belong to the largest in stature.

NOTHING IS COINCIDENTAL WHEN POWER ADORNS ITSELF

Contained in the wedding gift from Denmark to the future English queen was something old, something new, something borrowed and something magic. The original cross jewel is hollow and had served as a reliquary. It was, however, empty at the exhumation of Queen Dagmar's grave in 1683¹, but had most likely contained a splinter from The True Cross.² The same holy contents also became part of the wedding gift in 1863.³

Frederik VII searched for a piece of the True Cross the most holy of all relics in the royal collections. He found



FIG. 1
 Prinsesse Alexandra krones som dronning af England i 1902 med Dagmarkorset fra Frederik 7. syet på kroningskjolen under de mange perlekæder. Det er dette Dagmarkors, der inspirerede til produktionen af de mere ydmyge versioner af korset i præget

guld og sølv, som det fortsat er en tradition i Danmark at give i gave til dåb og konfirmation.
*Royal Collection Trust
 © Her Majesty Queen Elizabeth II 2018*

FIG. 1
 Princess Alexandra is crowned as queen of England in 1902 with the Dagmar Cross from Frederik VII sewn on the coronation dress beneath the many strings of pearls. It is this Dagmar Cross which inspired the production of the more humble versions of the

cross in embossed gold and silver. The crosses continue to be given traditionally in Denmark as gifts to mark christenings and confirmations.
*Royal Collection Trust
 © Her Majesty Queen Elizabeth II 2018*

den Helliges jordiske rester i Skt. Knuds Kirke i Odense. Knud den Hellige (d. 1086) var den første dansker, der blev helgenkåret, og måske ligeså vigtigt i denne sammenhæng, så anførte han vikingetogter mod England i 1069-70 og 1074-75. Nu ligger han i Odense på en silkepude, der mangler en flig.

Frederik 7.s smykkegave havde en klar funktion. Referencen til dronning Dagmars byzantinske mesterværk dokumenterede den danske kongefamilies fornemme forbindelser tilbage i tiden og ud i verden, og korset var ladet med det dyrebareste relikvie med direkte forbindelse til Vorherre, og i tilgift en hilsen fra den hellige vikingekonge.

Men indforståede symboler gør intet pragtsmykke. Hofjuveler Julius Didriksen satte det lille vedhæng i et kunstfærdigt halssmykke i guld med løkker og rosetter besat med 118 perler og 2.000 diamanter.

HVAD UDAD TABES, SKAL INDAD VINDES

Intet ved Dagmarkors-kopien fra 1863 var tilfældigt. Smykket var et nøje orkestreret stykke formidling, skabt til at skabe sammenhængskraft i en krisetid. Danmark mistede mere end halvdelen af sit areal i 1800-årene; Norge blev tabt i 1814 og efter 1864 kom Slesvig-Holsten på tyske hænder.

”Hvad udad tabes, skal indad vindes” blev mottoet for både hedeopdyrkning og kunst. Og nu skulle kongefamiliens smykker fortælle nationens historie, dokumentere det danske monarkis ubrudte familiebånd tilbage til Gorm den Gamle og ikke mindst ’rebrande’ den kongelige familie.

Giveren af bryllupsgaven, Frederik 7., var den sidste oldenborger på den danske trone. Han indledte sin regeringsperiode med at frasige sig enevoldsmagten og underskrive den første danske forfatning, Grundloven af 5. juni 1849 og efterlod monarkiet uden direkte arvinger.

Det blev hans fætter, prins Christian af Glücksborg, der overtog det indskrumpede kongerige og opgaven at fortolke det nye konstitutionelle monarki som Christian 9. Med sin dronning, Louise, lykkedes han med at få sine børn, heriblandt prinsesse Alexandra, så godt gift

a splinter in an old reliquary and in order to wrap it he cut a piece of silk from the pillow under the earthly remains of Canute the Holy in St. Canute’s Cathedral in Odense. Canute the Holy (d. 1086) was the first Dane to be canonised, and perhaps just as importantly in this context, he led Viking raids against England in 1069–70 and 1074–75. Now he rests in Odense on a silk pillow, which is missing a corner.

Frederik VII’s jewellery gift had a clear function. The reference to Queen Dagmar’s Byzantine masterpiece documented the Danish royal family’s prestigious connections throughout the ages and around the world. In addition, the cross bore the most precious relic with direct links to the Lord and a greeting from the holy Viking king thrown into the bargain.

But esoteric symbols do not constitute a magnificent show piece. Crown Jeweller Julius Didriksen set the little pendant in an elaborate necklace in gold with loops and rosettes bejewelled with 118 pearls and 2,000 diamonds.

THAT WHICH IS LOST OUTWARDLY, MUST BE REGAINED INWARDLY

Nothing about the copy of the Dagmar Cross from 1863 was random. The jewel was a precisely orchestrated piece of communication intended to create cohesion in a time of crisis. Denmark lost more than half of its land mass in the 19th century; Norway was lost in 1814 and, after 1864, Schleswig-Holstein fell into German hands.

“That which is lost outwardly, must be regained inwardly” became the motto for both the cultivation of moorland and art. And now the royal family’s jewellery was to tell the story of the nation, document the Danish monarchy’s unbroken family bond back to Gorm the Old and, not least, ‘rebrand’ the royal family.

Frederik VII, who gave the wedding gift, was the last from the House of Oldenburg to sit on the Danish throne. He ushered in his reign by renouncing his absolute monarchy and signing the first Danish constitution, the Grundlov of 5 June 1849, and left the monarchy without any direct heirs.

ind i de europæiske fyrstehuse, at kongeparret er gået over i (Danmarks)historien som ”Europas svigerforældre”. Og trods vanskeligheder lykkedes det dem at blive på taburetterne i en periode, hvor mange andre europæiske monarkier faldt.

Det danske monarki har overlevet til i dag sammen med den veleksekverede fortælling om kulturværdien af et gammelt kongehus. For i Danmark kan vi stadig ikke opbyde samme pragt og vælde som de størrelsesmæssigt overlegne nationer, men samme logik gælder for de kongelige smykker i dag som i 1863. Som H.M. Dronningen siger: ”In my family we don’t count the carats, we count the centuries.”⁴

Historie slår karat og velvalgt magtsymbolik siger mere end tusinde diamanter.

KOLDINGHUS 750 ÅR

I dette katalog, og i den udstilling, som kataloget tager udgangspunkt i, er det ”magtens smykker”, der fortæller 750-års historie og illustrerer den gennemgående præmis, at magt udtrykker sig gennem smykker og har gjort det gennem århundreder.

Kataloget og udstillingen viser smykker, som fungerer som redskaber for magten, som signalerer magt og problematiserer magten. De generøse lån til udstillingen tilbyder en sjælden mulighed for at studere smykker fra middelalderen til i dag, som aldrig eller kun få gange i historien har været vist. Andre lån er museumsstykker, som tages ud af deres vanlige kontekst og ind i nyt lys, hvor smykkets funktion som magtredskab eller -metafor drages frem.

Smykker er det oplagte prisme at se historien gennem, når Museet på Koldinghus fejrer slottets 750 års jubilæum og formidler de væsentlige bevægelser, der har påvirket Koldinghus som grænsborg, kongeslot og museum. Museets samling er kulturhistorisk, men med det særkende at det er særligt begunstiget af en omfattende samling af dansk sølv og smykkekunst, hvorved det også får karakter af et ”kunstindustrimuseum”. Slottet, der huser museet, bærer fortsat nogle af borgens ugæstfrie og kongeslottets ærefrygtindgydende kendetegn, men det lever og ånder som en væsentlig demokratisk institution og et åbent mødested for alle,

It was his cousin, Prince Christian of Glücksburg, who took over the shrunken kingdom and the task of interpreting the new constitutional monarchy as Christian IX. With his queen, Louise, he succeeded in having his children – among these Princess Alexandra – married well in the European royal houses. So successful were the royal couple in this enterprise, in fact, that they went down in (Denmark’s) history as “the in-laws of Europe”. And despite difficulties they succeeded in holding their positions in a period where many other European monarchies fell.

The Danish monarchy has survived today together with the successfully implemented narrative on the cultural value of an established royal house. In Denmark we still cannot summon up the same pomp and might as other nations superior in size, but the same logic is valid for the royal jewellery today as it was in 1863. As HM The Queen says, “In my family we don’t count the carats, we count the centuries.”⁴

History beats carat and well-chosen symbols of power is worth more than a thousand diamonds.

KOLDINGHUS 750 YEARS

In this catalogue, and in the exhibition from which the catalogue takes its starting point, it is the “jewellery of power” which tells 750 years of history and illustrates the ongoing premise that power expresses itself through jewellery and has done so throughout the centuries.

The catalogue and the exhibition display pieces of jewellery that function as tools of power, which signal power and problematize power. The pieces that have been generously loaned to the exhibition offer a rare possibility of studying pieces of jewellery from the Middle Ages to the present day, which have never before or rarely been exhibited. Other loans are museum pieces, which are taken out of their usual context and placed in a new light, where the function of the pieces of jewellery as tools or metaphors of power is advanced.

Jewellery is a clear prism through which to see history when the Museet på Koldinghus celebrates the castle’s 750-year jubilee and presents the principal movements

der via historien kan få perspektiv på deres egen tilværelse.

MAGTENS SMYKKER

Uanset om de er diskrete eller prangende, så har magtens smykker en funktion og bærer værdier, som kan afkodes og bidrage til en stærkere forståelse af historiens skiftende magtstrukturer og samfundsnormer og vores egen samtids bevidste eller ubevidste kodekser. Dette har været det styrende princip i kurateringen, men derudover har der også været behov for at definere nogle konkrete kriterier for hvilke smykker, der skulle indgå i udstillingen, for at fastholde en klar fortælling og indkredse det principielt uendelige emne og genstandsudvalg:

- Smykker defineres som kropsbårne dekorationer, hvis symbolske indhold er mere definerende end eventuelle praktiske funktioner.⁵ Dog inkluderes en ridderslagkârde, en bispestav og et konceptuelt smykke, som primært får sin værkkarakter ved at indgå i et fotografi, som de mest grænsesøgende eksempler.
- De udvalgte smykker skal kunne sige noget om magt. Det inkluderer smykker båret eller givet af magthaverne eller smykker, der udfordrer og sætter spørgsmålstegn ved magten.
- Geografisk og emnemæssigt samler de udvalgte smykker sig omkring det centrifugale punkt Koldinghus og breder sig til personer og begivenheder i Danmark, Europa og Verden, der har sat sig spor på Koldinghus.
- Tidsafgrænsningen følger Koldinghus' historie på 750 år, fra 1268 til 2018.
- Det styrende princip er, at magt og smykker har en intim og dynamisk relation. Derfor er proveniens væsentlig, men ikke afgørende; et smykke kan give udtryk for værdier og samfundsforhold, uden alle enkeltforhold omkring tilblivelse og ejerskab er kendt. Stilhistorie kan illustrere bevægelser i magtstrukturer og samfundsnormer, men tilrettelægger ikke fortællingen. Exceptionelt håndværk og kunstnerisk kvalitet er at forvente hos de over-

which have affected Koldinghus as a border fortress, royal castle and museum. The museum collection is cultural-historical, but with distinctive features, having the characteristics of a museum of decorative art, which is specially served by its extensive collection of Danish silver and jewellery art. The castle, which houses the museum, continues to bear some of the inhospitable characteristics of a stronghold as well as its awe-inspiring characteristics of the royal castle, but it lives and breathes as an essential democratic institution and an open meeting place for everyone who, via history, can gain a perspective on their own existence.

THE SPLENDOUR OF POWER

Whether discrete or flashy, the jewellery of power have a function and bear values which can be decoded, thus contributing to a better understanding of the shifting power structures and societal norms through history, as well as our contemporary conscious or unconscious codices. This has been the driving principle in curating the exhibition, but additionally there has also been a need to define some concrete criteria as to which pieces of jewellery should be accepted in the exhibition, in order to maintain a clear narrative and envelop the, in principal, endless topic and selection of objects:

- Jewellery is defined as adornments worn on the body, whose symbolic content is more defining than any practical function.⁵ However, there are several boundary-breaking examples including an accolade sword, a bishop staff and a conceptual piece of jewellery, which primarily is characterised through appearing in a photograph.
- The chosen jewellery should say something about power. This includes jewellery worn or given by rulers or jewellery which challenges and questions power.
- The chosen jewellery gathers itself in terms of geography and subject matter around a centrifugal point, Koldinghus, and spreads to persons and events in Denmark, Europe and the World, which have made their mark on Koldinghus.
- The timeline follows Koldinghus' history of 750 years, from 1268 to 2018.

levende smykker fra magtens centrum, men den gode historie har vetoret, så et magtsymbol eller et symbol på opstand mod magten, der aldrig ville blive optaget i en kunsthistorisk ordnet museums-samling, kan inkluderes som det perfekte eksempel på et afgørende historisk øjeblik, hvor magtens idealer bliver fastholdt i et smykke.

SMYKKEBÅRET DIPLOMATI

Magtstrukturerne har ændret sig markant i løbet af de 750 år fra Erik Klippings grundlæggelse af Koldinghus i 1268 til i dag. Og smykkerne har ændret sig med historien.

I middelalderen var hierarkiet tydeligt og mobiliteten i samfundet lille. I dag er mobiliteten høj, alle danske borgere kan, uanset i hvilket samfundslag de er født, principielt ende som landets statsminister. Transparens er en højt skattet værdi, men sammenligner man med middelalderen er vores tid mere broget. Middelalderens klare hierarki er i dag afløst af mere komplekse magtstrukturer – det afspejler sig også i magtsymbolerne.

Middelalderens konger og renæssancens adelsmænd bar deres rigdom og status uden på tøjet i form af smykker med store stene, guldkæder og utvetydige magtsymboler. I dag er den tunge økonomiske magt ikke noget, man skilter med. Koderne er for kendere, når den diskrete rigmand vælger Rolex-uret med den isblå skive, der kun bruges til de mest værdifulde ure af platin.

Uret er næsten det eneste smykke, som passer til nutidens mandlige "magtuniform", den mørke prunkløse habit. Derfor trådte Madeleine Albright (f. 1937) frem på den globale scene i 1990'erne som en af de mest magtfulde kvinder i toppolitik, der skilte og fortsat skiller sig ud med sin aktivistiske smykkebrug blandt sine jakkesætsklædte kollegaer.

"En slange uden lige" – sådan blev Madeleine Albright portrætteret af Saddam Husseins regeringskontrollerede presse i 1994, efter hun som USA's FN-ambasador offentligt havde kritiseret Hussein (1937-2006). På sit næste møde med repræsentanter fra Irak bar Madeleine Albright en broche med en gylden slange og

- The driving principle is that power and jewellery have an intimate and dynamic relationship. Therefore the provenance is principal, but not paramount; jewellery express values and societal relationships of its time even when details on production and ownership is unknown. An art historical review can illustrate shifts in power structures and societal norms, but does not arrange the narrative of the exhibition. Exceptional craftsmanship and artistic quality are expected in the surviving jewellery from the centres of power, but a good story has the right of veto, so a symbol of revolt against power – which might never be addressed in a museum collection that is ordered in an art-historical manner – can be included here as a perfect example of a critical historical moment where the ideals of power have become set in a piece of jewellery.

DIPLOMACY CONVEYED BY JEWELLERY

Power structures have changed markedly in the course of the 750 years from Erik Klipping's founding of Koldinghus in 1268 to today. And jewellery has changed with history.

In the Middle Ages, the hierarchy was clear and mobility in society was minimal. Today mobility is high, as each Danish citizen, no matter which layer of society they are born into, can in principal reach a position such as the country's Prime Minister. Transparency is a highly treasured value, but if one compares today with the Middle Ages, our times are more heterogeneous. The clear hierarchy of the Middle Ages is today replaced by more complex power structures – which are also reflected in the symbols of power.

Kings in the Middle Ages and noblemen in the Renaissance wore their riches and status on the outside of their clothes in the form of jewellery with large stones, gold chains and unambiguous symbols of power. Today heavy economic power is not something one displays. The codes are for those in the know, as when the discrete man of means chooses a Rolex watch with an ice-blue dial, which is only found on the most valuable watches made from platinum.

The watch is almost the only piece of jewellery which fits with the male "uniform of power", the dark un-

FIG. 2

På baggrund af Rolex Day-Date urets popularitet blandt præsidenter og magtfulde mænd beskriver Rolex selv dette ur, som "the watch par excellence of influential people." Uret, der ses her i kataloget er udlånt til udstillingen af en anonym ejer. Privateje.

Foto: Iben Kaufmann.

FIG. 2

On the basis of the Rolex Day-Date watch's popularity amongst presidents and powerful men, Rolex describe this watch as "the watch par excellence of influential people." The watch, which can be seen here in the catalogue, has been lent to the exhibition by an anonymous owner.

Private collection.

Photo: Iben Kaufmann.



lagde siden aldrig skjul på, at både forhandlingspartnere og pressen med fordel kunne bemærke hendes valg af broche som et klart signal om hendes holdninger eller forhåbninger til den aktuelle sag.⁶ I hendes omfangsrige samling findes derfor i dag både snegle, fredsduer og juvelbesatte amerikanske flag.

Madeleine Albright blev siden USA's første kvindelige udenrigsminister, og hun påtog sig rollen uden blot at kopiere traditionerne blandt sine mandlige forgængere, men genfortolkede magtens sprog ved at udnytte de redskaber, der af traditionen blev overleveret til hende som kvinde. Hun er eksponent for en næsten "middelalderlig" praksis, hvor hun bærer sine hensigter uden på tøjet, i kontrast til sine mandlige kollegaer, der gennem de seneste hundrede år har ensrettet deres "magtuniform" til det mørke jakkesæt med ganske få uprangende smykker som et tegn på køligt overblik og stilsikkerhed, rationalitet og ubestikkelighed.

assuming suit. In this context, Madeleine Albright (b. 1937) stepped forward on the global scene in the 1990s as one of the most powerful women in international politics, setting herself apart and continuing to do so with her activist use of jewellery amongst her suited colleagues.

Madeleine Albright was portrayed as an "unparalleled serpent" by Saddam Hussein's government-controlled press in 1994 after she, as the USA's ambassador to the UN, had publically criticised Hussein (1937-2006). At her next meeting with representatives from Iraq, Madeleine Albright wore a brooch with a coiled snake, and after this did not attempt to hide the fact that both the negotiating parties and the press could interpret her choice of brooch as a clear signal of her attitudes or expectations for the case in question.⁶ In her rich, multi-faceted collection, snails, doves of peace, and bejewelled American flags can be found.

Madeleine Albright became the first female Secretary of State in the history of the USA, and she carried out her role by not merely copying the traditions amongst her male predecessors, but instead reinterpreting the language of power by utilising tools traditionally handed down to her as a woman. She is an exponent of an almost "medieval" practice whereby she wears motives outside her clothing, in contrast to her male colleagues who have, over the course of the last centuries, standardised their "power uniform" to the dark suit with few unpretentious pieces of jewellery, with the idea being that this will convey a calm overview and sure touch, rationality and integrity.

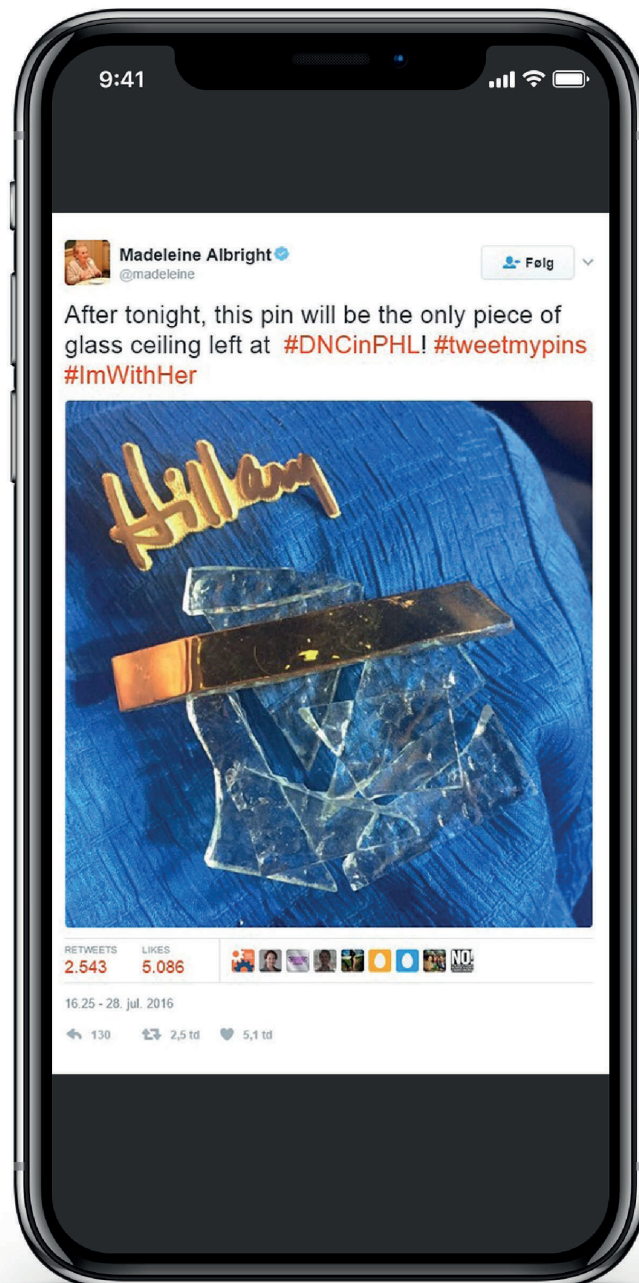


FIG. 3

Madeleine Albright deltog aktivt i kampagnen for at få Hillary Clinton valgt som USA's præsident i 2016. I den sags tjeneste kombinerede hun sin Hillary-broche med brochen i glas og guld, *Breaking the Glass Ceiling*, fremstillet af Vivian Shimoyama, som en understregning af, at der for kvinder fortsat er mange usynlige barrierer at nedbryde for at komme til tops i den politiske verden. Madeleine Albright bruger Twitter som en naturlig forlængelse af sin øvrige kommunikation med verden, hvor hendes brocher ofte får lov at illustrere budskabet under #tweetmypins. Hashtagget #imwithher blev et fælles kampråb, der uden navns nævnelse gjorde det klart, at man støttede Hillary Clinton. USA har endnu aldrig haft en kvindelig præsident.

FIG. 3

Madeleine Albright participated actively in Hillary Clinton's election campaign for the presidency of the USA in 2016. In connection with this, she combined her Hillary brooch with a brooch in glass and gold, *Breaking the Glass Ceiling* by Vivian Shimoyama, underlining how, for women, there continues to be many invisible barriers to break down in order to get to the top in the world of politics. Madeleine Albright uses Twitter as a natural extension of her overall communication with the world, where her brooches are often allowed to illustrate the message at #tweetmypins. The hashtag #imwithher became a shared battle cry which, without mentioning names, clearly showed support for Hillary Clinton. To date, the USA has never had a female president.

LUKSUSLOVE

Gennem historien har smykker været så intimt forbundet med magtudøvelse, indflydelse og avancement, at magthaverne ikke blot har indstiftet ordener til at forherlige magten og knytte eliten til sig i en troskabsed omkring elefanten, flaget og andre værdiladede symboler. Der er også blevet lovgivet specifikt om hvilke smykker, der måtte bruges af hvilke samfundslag helt ned i detaljer som sølv- og silkesnore og guldknapper.⁷

Luksusforordninger kendes i Danmark helt tilbage til 1283 og frem til slutningen af 1700-tallet.⁸ Det var love, der i absurd detaljeringsgrad forsøgte at regulere det sociale liv ved at angive, om der til et bryllup eller en begravelse måtte serveres koldt eller varmt køkken, hvor mange ligkistesøm, der måtte benyttes, og hvor meget brudens smykker måtte koste – alt afhængigt af stand eller ligefrem indkomstreguleret.

Antallet af luksuslove steg voldsomt i 1500-1600-tallet, under det såkaldte adelsvælde (1536-1660), hvor de samfundsmæssige strukturer affødte et stærkt behov for, at hvert enkelt samfundslag kunne markere sit tilhørsforhold eller ambitioner om at træde ind i en højere stand.⁹ Smykker var i denne sammenhæng en vigtig identitetsmarkør.

De emsige luksusloves dybere mening blev formidlet med religiøse og økonomiske begrundelser, men de detaljerede regler forklares bedst ved at medtænke den større samfundsmæssige sammenhæng og forstå smykker som del af et luksusforbrug, der fungerede som "social markør i en kamp om symboler og identitet."¹⁰

En central skueplads for denne kamp om korrekt smykkebrug var brylluppet, som knyttede familier i varige personlige, økonomiske og for de øverste samfundslag også politiske alliancer. Frederik 2. skrev i 1586, at brude blev besværet med så mange smykker og kæder, at de undertiden besvimele.¹¹ Særligt i adelige familier eskalerede smykkekapløbet så voldsomt, at der i 1621 blev lovgivet om brugen af perler og ædelstene og den samlede pris på smykker til et bryllup.¹²

Dronning Dorotheas brudesmykke er en unik og bemærkelsesværdig 15 cm høj broche i bladværk i guld

SUMPTUARY LAWS

Throughout history jewellery has been so intimately linked with the exercising of power, influence and advancement that rulers have established orders to extol power and draw the elite to them in allegiances around the elephant, the flag and other symbols laden with value. But there have also been laws specifically determining who could wear which kind of jewellery as well as the amount of jewellery one could wear according to one's position, down to the utmost detail, such as silver and silk threads and gold buttons.⁷

Sumptuary decrees have been known in Denmark since 1283 and up to the end of the 18th century.⁸ These laws attempted to regulate social lives to an absurd degree by stating who was allowed to serve cold or warm food to a wedding or a funeral, how many coffin nails may be used, and how much expenditure could be used on the bride's jewellery – all dependent on status or even regulated simply by income.

The number of sumptuary laws rose steeply in the 16th and 17th centuries during the so-called "adelsvælde" (aristocratic government) 1536-1660, where societal structures gave rise to a strong need within each individual layer of society to mark its affiliation or ambitions of climbing to a higher status.⁹ In this context, jewellery was an important marker of identity.

The deeper meaning of the officious sumptuary laws was propagated with religious and economic justifications, but the detailed rules are best explained by remembering the larger societal context and understanding jewellery as part of the consumption of luxuries, which functioned as a "social marker in a struggle of symbols and identity."¹⁰

A central scene for this struggle concerning the correct use of jewellery was the wedding, which linked families in enduring personal, economic and, for the upper echelon of society, also political alliances. In 1586, Frederik II wrote that brides were burdened with so many jewels and chains that they were prone to fainting.¹¹ In noble families especially the scramble for jewellery escalated so vehemently that in 1621 a law was passed on the use of pearls and precious stones and the total expenditure on jewellery for a wedding.¹²

og farvede ædelstene fra 1557, som blev givet af renæssancedronningen, der boede på Koldinghus, til Københavns Rådhus, så døtre af Københavns højst placerede administratorer havde noget smukt at bære til deres bryllup. Det iøjnefaldende smykke kunne samtidig forherlige kongehuset og den nye protestantiske statsreligion. Som en hædersbevisning eller et ordens-tegn ville det lånte smykke sætte den dekorerede i en symbolsk gæld til giveren. Smykkets nye funktion som "noget lånt" til Københavns brude kan også ses i sammenhæng med tidens optagethed af standsspecifikke brudeskikke og brug af smykker. Når man fra kongens og adelens side ikke ønskede, at borgerlige brude skulle smykkes for prangende, som om de tilhørte en højere stand, kunne dette enorme emblem fungere som et værdigt kompromis. Bruden ville aftvinge behørig respekt ved at bære det iøjnefaldende og kostbare smykke med den fine kongelige proveniens, mens dronningen havde sat sit mærke på ceremonien, der nu kunne foregå i respekt for den kongelige overhøjhed.

Luksuslovene blev ophævet i slutningen af 1700-tallet og med 1800-tallets revolutioner og magtskifter fik magtens smykker – også af nød – nogle helt nye strenge at spille på. Det er Dagmarkors-kopien fra 1863 netop et godt eksempel på. Magten blev langsomt folkets, og kongens nedarvede overhøjhed skulle 'rebrandes' som den samlende figur i den ideelle familie, via smykker, der var mere fællesskabsorienterede og til tider sentimentale.

SMYKKELOVEN ANNO 2016

Et aktuelt eksempel på en smykkelov har reaktualiseret det stærkt værdiladede forhold mellem magt og smykker.

Det danske Folketing vedtog efter ophedet debat den 2. marts 2016 en lov, som gjorde det muligt for politiet at beslaglægge asylansøgers værdier over 10.000 kr., herunder smykker uden "særlig personlig betydning for den pågældende"¹³ til at dække udgifter i forbindelse med deres underhold i Danmark. Statsminister Lars Løkke Rasmussen kaldte lovforslaget "det mest misforståede i danmarkshistorien."¹⁴ Uanset den konkrete politiske hensigt med lov nr. 102 blev den modtaget som 'smykeloven'.

Queen Dorothea's bridal ornament is a unique and remarkable 15 cm-high brooch with foliage in gold and coloured precious stones from 1557, which was given by the Renaissance queen, who lived in Koldinghus, to Copenhagen City Hall in order that the daughters of the highest placed administrators in Copenhagen would have something beautiful to wear at their weddings. At the same time, the conspicuous piece of jewellery could exalt the royal house and the new Protestant state religion – as a mark of honour or a badge of order, the borrowed ornament would set the decorated wearer in a symbolic debt to the benefactress. The ornament's new function to the brides of Copenhagen as "something borrowed" can also be seen in context with the preoccupation of status-specific bridal customs and the use of jewellery of the time. When the king or nobles wished civil brides to wear less ostentatious jewellery, to temper any thoughts of belonging to a higher social class, this enormous emblem could function as a dignified compromise. The bride would compel due respect by wearing the conspicuous and valuable ornament with the fine royal origin, while the queen had her mark on the ceremonies, which could now take place in respect of the royal sovereignty.

Sumptuary laws were repealed at the end of the 18th century and with the revolutions and shifts in power of the 19th century, jewellery of power gained – also of necessity – a new standing. The Dagmar Cross from 1863 is a good example of this. Power slowly shifted to the people and the king's inherited sovereignty had to be 'rebranded' as the focal point in the ideal family, via jewellery which was more community oriented and at times sentimental.

THE JEWELLERY LAW ANNO 2016

A contemporary example of a jewellery law has updated the extremely loaded relationship between power and jewellery.

After a heated debate on 2 March 2016, the Danish parliament passed a law allowing police to confiscate values over 10,000 kr. (ca. 1,350 euros) from asylum seekers, including jewellery without "particular personal meaning for the individual in question"¹³ in order to cover expenses in connection with the cost of their maintenance in Denmark. Prime Minister Lars Løkke



FIG. 4
Dronning Dorotheas enestående brudesmykke skabt af ældre smykker og givet af dronningen i 1557 til Københavns Rådhus til brug ved bryllupper.
Københavns Museum.
Foto: Iben Kaufmann.

FIG. 4
Queen Dorothea's unique bridal ornament created of pieces of older jewellery and given by the queen in 1557 to Copenhagen City Hall to be used at weddings.
The Museum of Copenhagen.
Photo: Iben Kaufmann.



FIG. 5

Som en politisk protest indsendte Christian Mørk sin farmors ring i en konvolut med dette brev til integrationsminister Inger Støjberg 25. december 2015. Dette foto delte han med offentligheden på Facebook, men han fjernede det igen efter otte timer på grund af de mange reaktioner.

FIG. 5

As a political protest, Christian Mørk sent his grandmother's ring in an envelope with this letter to Inger Støjberg, the Minister for Integration, on 25 December 2015. He shared this photo publicly on Facebook but removed it again after eight hours, because of the amount of reactions.

Mens lovforslaget var under behandling, sendte Christian Mørk et brev til udlændinge- og integrationsminister Inger Støjberg. I konvolutten lå også en ring, som Christian Mørk havde arvet fra sin farmor. I brevet skrev Christian Mørk, hvis oldeforældre kom til Danmark fra Rusland i 1860'erne, til ministeren: "Jeg er født i Danmark og er taknemmelig for disse privilegier. Mig bekendt blev min oldemor ikke bedt om at aflevere sine værdigenstande ved grænsen. Med tanke på alle dem, der nu står for at blive udsat for denne nedværdigelse, sender jeg Dem derfor nu min farmors ring."

Uanset, om politikerne misforstod smykkers magt over sindene eller netop forstod at bruge smykker til at få magt over sindene, har det danske politi to år efter lovens vedtagelse endnu ikke konfiskeret nogen smykker på baggrund af lov nr. 102.

FRA MAGT TIL EMPOWERMENT

Vi lever netop nu i en tid, hvor usunde og usynlige systemiske magtdynamikker trækkes frem i lyset og diskuteres globalt og digitalt – blandt andet under hashtags som #metoo.⁴⁵ Derfor har moderne smykker, der sætter spørgsmålstegn ved magten og ved ubevidste normer

Rasmussen called the bill "the most misunderstood in the history of Denmark."⁴⁴ No matter what the concrete political intention behind law no. 102, it was received as the 'jewellery law'.

While the bill was under review, Christian Mørk sent a letter to the Minister for Immigration and Integration, Inger Støjberg. A ring also lay in the envelope, which Christian Mørk had inherited from his grandmother. In the letter Christian Mørk, whose great-grandparents came to Denmark from Russia in the 1860s, stated: "I am born in Denmark and thankful for these privileges. To my knowledge, my great-grandmother was not asked to hand over her valuables at the border. Considering all those who are now in line to go through this humiliation, I now send you my grandmother's ring."

Perhaps the politicians misunderstood the power jewellery has over the mind or perhaps they understood precisely the way in which making use of jewellery might gain power over minds, but do date, two years after passing the law, the Danish police have not yet confiscated any jewellery on the basis of law no. 102.

for identitet og køn, også en naturlig plads blandt magtens smykker i en fortælling, der rækker ind i 2018.

Does the Carpet Match the Drapes? – passer tæppet til gardinerne? Det vulgære spørgsmål refererer med ”tæppet” til en kvindes kønsbehåring, og med ”gardinerne” til hendes hovedhår. Med denne titel sætter smykkekunstner Laura Jack scenen for sit kunstværk, der består af et iscenesat fotografi med et smykke, som det betydningsbærende element. Smykket svarer direkte tilbage på spørgsmålet og viser det utænkelige: Krøllet kønsbehåring, der stikker ud under en lyserød bodystocking og hænger ned under armene. Behåringen er et smykke i to dele sammensat af kæder og iscenesat i et fotografi, hvor den indbydende kvindeskrop smykker sig med de krasse utæmmede kønshår med en provokerende selvfølghed. Denne krop er ikke bare ung og ”fuckable”. Med smykket og måden kvinden bærer det, demonstrer hun, at hun har magten over sig selv og sin krop. Smykkekunstner Laura Jack sætter med sit fotografi et spejl op mod indgroede forestillinger om, hvordan en krop og en identitet kan udfolde sig i vores frigjorte samfund.

Smykkerne er ikke i sig selv målet med forretningen og organisationen, Rebel Nell. Graffiti-smykkerne er et middel til at realisere det erklærede socialøkonomiske formål: ”Rebel Nell was started with the sole purpose of employing, educating and empowering disadvantaged women in Detroit.” Idéen bag og produktionen af Rebel Nells graffiti-smykker er lokalt forankret og via netbutikken globalt distribueret. Smykkerne består af sølvindfattede afskallede kulturminde fra det urbane Detroit, og deres værdi består i den mulighed, som forretningsmodellen giver de ansatte kvinder, for at forandre deres sociale og økonomiske situation – tage magten over deres eget liv.

Smykkekunstner Laura Jack og værkstedet Rebel Nell repræsenterer vidt forskellige og henholdsvis kunstneriske og kommercielle eksempler på smykker, der sætter spørgsmålstejn ved vante forestillinger om, hvordan køn, identitet og magt ser ud og kan udfolde sig i dag. Og disse eksempler hører med til det brogede billede af smykker, der tematiserer magt i vores samtid ved at ’disrupte’ magtdiskursen til at handle om ’empowerment’ af grupper og individer, der ikke historisk har siddet på magten.

FROM POWER TO EMPOWERMENT

At this precise moment in time unhealthy and imperceptible systemic power dynamics are drawn out into the light and discussed globally and digitally – amongst others, under hashtags such as #metoo.¹⁵ As a consequence, modern jewellery, which questions power and unconscious norms of identity and gender, also has a natural place amongst the jewellery of power in a narrative which reaches into 2018.

Does the Carpet Match the Drapes? The vulgar question refers to a woman’s pubic hair, the “carpet”, and the hair on her head, the “drapes”. With this title jewellery artist Laura Jack sets the scene for her artwork, which consists of staged photographs with jewellery as a significant element. The jewellery refers directly back to the question and shows the unthinkable: curly pubic hair, sticking out from under a pink body stocking, and hanging down from under the armpits. The hair pieces are jewellery in two parts made by chains and staged in photographs, where the inviting female body adorns itself with the crass, untamed pubic hair with a provoking naturalness. This body is not just young and “fuckable”. Together the jewellery and the way the woman wears it, demonstrates that she is in complete control of herself and her body. Through her photography, jewellery designer Laura Jack places a mirror up to deeply-rooted expectations of how a body and an identity might express itself in our emancipated society.

The jewellery is not in itself the aim of the business and organisation Rebel Nell. The graffiti jewellery is a means to realise the stated socio-economic target: “Rebel Nell was started with the sole purpose of employing, educating and empowering disadvantaged women in Detroit.” The idea behind Rebel Nell’s graffiti jewellery and its production is locally anchored and, via online shopping, globally distributed. The jewellery consists of cultural remnants peeled from the walls of urban Detroit set in silver, and its value resides in the possibilities the business model gives to its employees, of changing their social and economic situation – and taking back power over their own lives.

The jewellery artist Laura Jack and the Rebel Nell workshop represent vastly different artistic and commercial examples of jewellery, which question common expect-





FIG. 6
Smykkekunstner Laura Jack bruger et smykke til at stille spørgsmålstegn ved magtfulde konventioner for, hvordan en kvindekrop forventes at se ud. At udforme kønsbehåring som et smykke er både leg og alvor. Der er ikke tale om faktiske hår, så kæderne kan måske fungere som neutral grund for en samtale om forventningerne til, at kvindekroppe er glatte og bløde, især når vi møder dem på fotografier. Samtidig kræver det en særlig seriøsitet at forme noget i metal; det er tunge og ædle materialer, der kræver omhu og beslutsomhed at realisere til et resultat, som normaltvis aftvinger beundrende blikke.
© Laura Jack Jewellery

FIG. 6
Jewellery artist Laura Jack uses jewellery to question powerful conventions of how a woman's body is expected to appear. To shape pubic hair as a piece of jewellery is both playful and serious. It is not actual hair, so the chains can perhaps function as neutral grounds for a conversation on expectations that the female body is smooth and soft, especially when we encounter it in photography. At the same time it demands a particular seriousness to shape something in metal; it is a heavy and precious material that demands care and decisiveness in order to realise a result, which normally occasions admiring looks.
© Laura Jack Jewellery

FIG. 7
Rebel Nells smykkeværksted
i Detroit er et springbræt for
kvinder, der vil genvinde mag-
ten over deres eget liv.
Foto: Jacob Lewkow.

FIG. 7
Rebel Nell's jewellery workshop
in Detroit is a springboard for
women who wish to regain
power over their own lives.
Photo: Jacob Lewkow.



DAGMARKORSET I DAG

13. januar 2018 afholdt Museet på Koldinghus sin nytårskur for Museumsklubben og Erhvervsklubben for at takke for 2017 og formidle det kommende jubilæumsårs program. Til anledningen bar jeg mit eget Dagmarkors i præget sølv, som jeg fik i dåbsgave af min bedstemor, som der har været tradition for i Danmark siden prinsesse Alexandra fik den første berømmede kopi af Dagmarkorset.

Nytårskuren var en fin anledning til at fortælle historien om det lille jordfundne smykke, der blev ophøjet til et nationalt ikon. For siden den første kopi fra 1863 er den nationale selvforståelse og Dagmarkorset blevet allemandseje, uanset om man kender historien om prinsesse Alexandra.

For at teste, om Dagmarkorset vitterligt fortsat er allemandseje, bad jeg alle gæsterne til nytårskuren, der ejede et Dagmarkors som jeg, række hånden op. En stor andel af kvinderne til stede rakte samstemmende en hånd i vejret.

”Nej!”, råbte et par damer på første række, ”... vi har givet vores videre til vores børnebørn.”

tations on how gender, identity and power are viewed and can express itself today. These examples belong to the variegated images of jewellery which thematise power in our age by ‘disrupting’ the power discourse to concern the ‘empowerment’ of groups and individuals who have not historically sat in power.

THE DAGMAR CROSS TODAY

On 13 January 2018, Museet på Koldinghus held its New Year levee for members of the museum and business club in order to thank them for their support in 2017 and present the Jubilee programme for the coming year. For the occasion, I wore my own Dagmar Cross in embossed silver, which I was given as a christening present by my grandmother, as has been a tradition in Denmark since Princess Alexandra received the first lauded copy of the Dagmar Cross.

The New Year levee was a fine chance to tell the story of the small piece of jewellery, which was found in the soil and raised to a national icon. For since the first copy from 1863, national self-understanding and the Dagmar Cross have become common property, whether or not one knows the story of Princess Alexandra.

In order to test if the Dagmar Cross is in fact still common property, I asked all the guests at the New Year levee who also owned a Dagmar Cross to raise their hands. A large number of the women present raised a hand in the air in unanimity.

”No!”, shouted a couple of ladies from the front row, “... we have passed ours on to our grandchildren.”

Slutnoter

- 1 Dagmar var en bøhmisk prinsesse, der blev Valdemar Sejrs dronning i 1205. Hun døde i Ribe i 1212 og blev begravet i Ringsted. Hendes gravsted blev forstyrret i 1683, da præsten ville anlægge en ny familiegrav til sig selv og sin egen familie. Da fandt man det lille byzantinske kors, som siden blev kendt som Dagmarkorset – uagtet, at det ikke er sikkert, at det var Dagmars grav, der skjulte korset. Der er ganske få kilder, der kan fortælle om dronning Dagmar, men folkeviser fra 1500-tallet og fundet af korsets grav gav næring til flere digte, sange og malerier om dronning Dagmar, som blev portrætteret som en god, blid og gudfrygtig kvinde. Dyrkelsen af den mytiske dronning kulminerede i 1800-tallet, hvor landet havde brug for samlende idealer og sammenhængskraft.
- 2 Linddahl, 1978.
- 3 Muusmann, 1901.
- 4 ”De Kongelige Juveler ” Nordisk Film Production, klip/tilrettelæggelse: Lene Borch Hansen og Anna Von Lowzow, 2011.
- 5 En lignende pragmatisk definition på smykkers særkende findes i Unger og van Leeuwen 2017 s. 54.
- 6 Albright, 2009, s. 17.
- 7 I forordningen fra 1. maj 1618 om guld- og sølvsnore, stifter med ædelstene, tapeter og sengeklæder lyder det: ”Eptersom den store ofverflødighed och misbrug udi klededragt atskillige forordninger hafver foraarsagit och dog fast al tid befindis de, som sig understaar dennom med ny udtydeiser til deris egen skade och forderf at eludere, da hafve vi for gout anset saadant at forekomme udtryckeligen (dog andre derom udgangne forordninger uforkrenket) voris alvorlig vilge och mening med dette vort obne bref at til kiende gifve och specificere. 1. Och først ville vi forbudit [oc afskaffit] hafve alle snorer och lad, som af guld och sølf aliene eller af guld och sølf med silke indslagne eller formengde giørris; disligeste och alle snorer och klededragt, som med silke eller och med sølf och guld broderit er, dog herfra undertagen de adelspersoner, som ere her til hofve, saa lenge de udi voris daglig tjeniste sig opholde etc. 2. [Item] udi lige maade skal ingen maa bruge stifter med edelstene til nogen besetning eller forbremmen; dog ere vi til freds, at fruere och jomfruere andre stifter saa vel som och sølf- och guldsnorer paa hofvedet och om halsen maa bere.” Secher 1887-1918, bind III s. 536.
- 8 Jespersen, 2010.
- 9 Jespersen, 2010.
- 10 Jespersen, 2010 s. 33.
- 11 I Frederik 2.s forordning om adelige bryllupper fra 31. maj 1586 hedder det: ”Som der ochsaa eblant addelen brugis en forfengelig prachit med brude at rede och udfly til deris brøllups høitids dag, saa at de med saa mange tilsammen føgit smøcker paa deris hofvit besvergis och med saa mange keder ofverhengis, at de deraf undertiden blifver afmechtige, da ville vi det och afskaffit och dermed saa forholdit hafve, at ingen brud hindis første brøllupsdag skal hafve andet eller mere paa sit hofvid end en krandis af perler och andre edle stene; skal hun och om halsen icke hafve mere end tov halsbond och siden saa mange keder af hindis egne och af hves hindis foreldre hinde gifve vil, som det befaller, och icke at skulle lonnis til saadan udfly epter, som til des skied er.” Secher 1887-1918, bind II s. 447.
- 12 I forordningen af 20. februar 1621 om klædedragt, perler og ædelstene lyder det: ”I lige maader, eftersom vi forfarer den store bekostning, som eblant festefolk af adel sedvanligen nu brugis, dennem selfver udi frembtiden til betryk oc forderfvelse, da ville vi hermed hafve forbudet trolofvede1 festefolk, som sig indbyrdis eller oc deris neste forvante jo ville begafve, hinanden naaget af runde perler eller oc edelstene at mue forære vider en to ringe, vieringen med beregnet, begge udi det høieste paa halftrediehundrede enkende dalers verd, dog hvo ringere ville gifve, vide sig her udi sin egen tarfve oc nødtørft. (...) For det siste skulle ingen, som af borgerlig stand ere, vere tilsted at bæere guldkieder udenpaa deris kleder.” Secher 1887-1918, bind III s. 644f.
- 13 Lov nr. 102 af 03.02.2016, afsnit 73. 25.01.2018: <https://www.lovtidende.dk/pdf.aspx?id=177348>
- 14 25.01.2018: <https://www.dr.dk/nyheder/politik/l87-danmarkshistoriens-mest-misforstaaede-forslag-der-gav-nazi-sammenligninger-og-en>
- 15 Mee too er navnet på den internationale kampagne, under hvis navn kvinder og færre mænd fra hele verden har delt oplevelser af sexchikane og overgreb siden oktober 2017. Anledningen var anklager om systematiske overgreb af den amerikanske filmproducent Harvey Weinstein fra kendte skuespillere. Fænomenet #MeToo blev af TIME udpeget til «Årets person» i 2017 i det amerikanske magasins berømte udnævnelse af tidens mest indflydelsesrige person eller tendens.

Endnotes

- 1 Dagmar was a Bohemian princess who became queen to Valdemar the Victorious in 1205. She died in Ribe in 1212 and was buried in Ringsted. Her burial place was disturbed in 1683 when a priest wanted to establish a new family grave for himself and his own family. The small Byzantine cross was found during the excavation, which has since become known as the Dagmar Cross – even though it is not certain that it was Dagmar’s grave which hid the cross. There are relatively few sources that can tell of Queen Dagmar, but folk songs from the 16th century and the discovery of the cross’s burial place brought to fruition several poems, songs and paintings concerning Queen Dagmar, who was portrayed as a good, mild and God-fearing woman. The cultivation of the mythical queen culminated in the 19th century when the country was in need of collective ideals and cohesion.
- 2 Linddahl, 1978.
- 3 Muusmann, 1901.
- 4 ”The Royal Jewels” Nordisk Film Production, editing/adaptation: Lene Borch Hansen and Anna Von Lowzow, 2011.
- 5 A similarly pragmatic definition of the characteristics of jewellery can be found in Unger and van Leeuwen, 2017, p. 54.
- 6 Albright, 2009, p. 17.
- 7 In the decree from 1 May 1618 on gold and silver chains, pins with precious stones, tapestries and bed linen, it states: “Since the widespread superfluosity and misuse regarding attire has occasioned various decrees, one finds almost always someone so bold as to interpret and bend [the law], thus damaging and spoiling themselves. Therefore we regard it as beneficial to have our will expressed publicly in this our open letter (though without wishing to offend previous decrees). 1. First we wish to see forbidden and abolished the presentation of all chains of pure gold and silver or gold and silver blended with silk. The same applies to all chains and attire which is embroidered with silk or with silver and gold; though nobles who are present here in the royal court are exempt, for as long as they reside daily in our service, etc. 2. Similarly, no-one may use pins and precious stones sewn onto garments or for borders on clothing. However, we wish to allow [noble] ladies, married or unmarried, to carry other pins, as well as gold and silver chains on their heads and around their necks.” Secher 1887-1918, vol. III s. 536.
- 8 Jespersen, 2010.
- 9 Jespersen, 2010.
- 10 Jespersen, 2010, p. 33
- 11 In Frederik II’s decree on noble weddings from 31 May 1586 it states: “Amongst nobles, such a vain pomp is applied when brides are dressed and readied for their wedding day that they are burdened with so much jewellery gathered on their heads and so many necklaces that they, on occasion, faint. We wish to see this abolished so that no bride on her first wedding day should have any other or more on her head than a garland of pearls and other precious stones. Around the neck she should wear no more than two necklaces and thereafter only her own chains, as well as however many chains her parents wish to give her, so that accessories are no longer borrowed from others, as has previously occurred.” Secher 1887-1918, vol. II s. 447.
- 12 In the decree of 20 February 1621 on attire, pearls and precious stones, it states: “As we have experienced, it has become common amongst the tenants of nobles to spend large amounts [on clothing, pearls and precious stones] to their economic damage, and we therefore wish to see it forbidden for tenants who are fiancées, and their relations, to give one another or give the couple round pearls or precious stones. One may not give more than two rings, the wedding ring included, and both rings must not cost more than 250 dales [coins]. Those who wish to give less, however, are aware of their own needs and poverty. (...) Finally, no-one from the middle classes may wear gold chains outside their clothing.” Secher 1887-1918, vol. III pp. 644-645.
- 13 Law no. 102 of 03.02.2016, paragraph 73. 25.01.2018: <https://www.lovtidende.dk/pdf.aspx?id=177348>
- 14 25.01.2018: <https://www.dr.dk/nyheder/politik/l87-danmarkshistoriens-mest-misforstaaede-forslag-der-gav-nazi-sammenligninger-og-en>
- 15 Me too is the name of the international campaign under which, since October 2017, women and, to a lesser degree, men from all over the world have shared experiences of sexual harassment and assault. The campaign arose when the American film producer Harvey Weinstein was accused of systematic assault by well-known actors. The phenomenon #MeToo was awarded ”Person of the Year” i 2017 by TIME in the American magazine’s celebrated recognition of the most influential person or tendency of the time.

KOLOFON/IMPRINT

Magtens smykker. Kongelige og prægtige smykker fortæller magtens historie igennem 750 år.

The Splendor of Power. 750 years of royal and magnificent jewellery from the halls of power.

Udgivet i forbindelse med Koldinghus' 750 års jubilæumsudstilling af samme navn. 5. maj–21. oktober 2018.

Published in connection with Koldinghus' 750 years anniversary exhibition of the same name. 5 May–21 October 2018.

Museet på Koldinghus

© Museet på Koldinghus og forfatterne / and the authors

Alle rettigheder forbeholdes. Mekanisk, fotografisk eller anden gengivelse af denne bog er ikke tilladt uden forudgående tilladelse fra udgiver ifølge dansk lov om ophavsret.

All rights reserved. No part of this publication may be reproduced, stored or introduced into a retrieval system, or transmitted in any form or by any means without the prior written permission of the publisher.

Redaktører / editors: Thomas C. Thulstrup & Michael Nobel Jakobsen

Værktekster / Object descriptions: Anni Nørskov Mørch

Korrektur / Proof reading: Lone Holm Pedersen

Oversættelse / Translation: Gaye Kynoch (artikler / articles) & Philip Mullarkey (forord og værktekster / foreword and object descriptions)

Grafisk design / Graphic design: GURAMI / Lasse Møller Jensen

Tryk / Print: Mark Production

Forside / Front cover: "Bryllups-diademmet" / 'The Wedding Tiara', Cartier Paris

Ejer / Owner: H.M. Dronning Anne-Marie / HM Queen Anne-Marie
Foto / Photo: Iben Kaufmann

Foto, s. 4-5 / Photo, p. 4-5: Preben Matthiesen

ISBN 9788787152716

1. udgave, 1. oplag 2018 / First published 2018

Museet på Koldinghus
www.koldinghus.dk

Fotokreditering / Photographic credits

Hvor ingen anden er nævnt / Where no one else is mentioned:
fotograf Iben Kaufmann

Katalognr. / Catalogue no.

1: Lennart Larsen / Nationalmuseet

2, 3, 4: John Lee / Nationalmuseet

5-17, 25-27, 41-52, 54: Roberto Fortuna / Nationalmuseet

31, 34-40: Alexis Daifos / Kungl. Hvostaterna, Sverige

32: Lise Johanson / Nationalmuseet

33: Livrustkammaren Stockholm

65: Ondřej Kocourek / The Museum of Decorative Art in Prag

68-70, 109, 119-120: Courtesy of Tiffany & Co. Archives

80-81: Carsten Schwartz – DDFO

82-84: Royal Collection Trust | All Rights Reserved

86: Royal Collection Trust | © Her Majesty Queen Elizabeth II 2018

116, 121, 123, 125: Marian Gérard, Cartier © Cartier

117, 122: Nick Welsh, Cartier Collection © Cartier

118, 132: Vincent Wulveryck, Cartier Collection © Cartier

124: Nils Hermann, Cartier © Cartier

126: Per Johansen, © Nicolai Appel

134: © Ole Lynggaard Copenhagen

147: Shamballa Jewels

149: Dorte Krogh | Københavns Guldsmedelaug

152: Dirk Eisell / Courtesy of the artist and Ornamentum Gallery, Hudson, NY

154: Kim Buck

158: Laura Jack Jewellery

162-169, 171-173, 175, 177-179: Finn Christoffersen / Kongehuset

170: Jens Nørgaard Larsen / Ritzau Scanpix

184: John Bigelow Taylor / Breaking the Glass Ceiling, 1992. Vivian Shimoyama.

Vi har bestræbt os på at indhente tilladelser og sikre korrekt kreditering af alle rettighedsindehavere til fotografier. Skulle der være sket fejl eller udeladelser, beklager vi og beder rettighedshavere kontakte museet herom.

While efforts have been made to obtain permission and acknowledge all copyright holders, we would like to apologize should any omissions have been made and ask the copyright holders to contact the museum.